

WECS Wardrobe

Autumn issue 2022
50: Free to members



www.
wofecostume
society.org

Calendar

AGM A Pocketful of Ha'pence

Saturday 11 February 2023
■ Bath and County Club

March Study Day Braving the Elements

Saturday 18 March 2023
■ Bath and County Club

Golden Jubilee Tea Party

Saturday 1 July 2023
■ BRLSI Queen Square, Bath



Main image

Breakfast anyone?
Tiffany Exhibition Page 24

Tiffany headdress for *The Great Gatsby*



All change
Fashion Museum Page 26



Chaperon-age
Success Page 6



In training
Getting the Point Page 10



Quilty secrets
Bowes Page 21

Braving the Elements – Protected wherever you go

Saturday 18 March 2023

09.50 - 16.20

■ **Bath and County Club, Queen's Parade, Queen Square, Bath BA1 2NJ**

£30 for members, £40 for guests
Lunches £10.

Booking online, or use the form with this issue of *Wardrobe*

The day's programme is:

9.50 Registration with coffee/tea

10.20 Richard Ince

Mushs, Gamps and Bumbershoots!

11.20 Coffee/tea

11.45 Carly Eck

Designed to Protect: The Story of Burberry Outerwear

12.45 Lunch

13.45 Kassia St. Clair

Four Textile Tales

14.45 Coffee/tea and raffle

15.15 Speaker to be confirmed

16.20 Close

March Study Day

Mushs, Gamps and Bumbershoots!

Richard Ince will talk through the history of his business and its relationship with trends and external factors that have shaped the company's course. He will also chat about how umbrellas are made and the major changes the industry has experienced.

Richard Ince is the current managing director of James Ince & Sons (Umbrellas) Ltd, who have been manufacturing umbrellas since 1805 in East London, making them the UK's oldest umbrella manufacturer. The company is still family owned and run and he is the 6th generation.

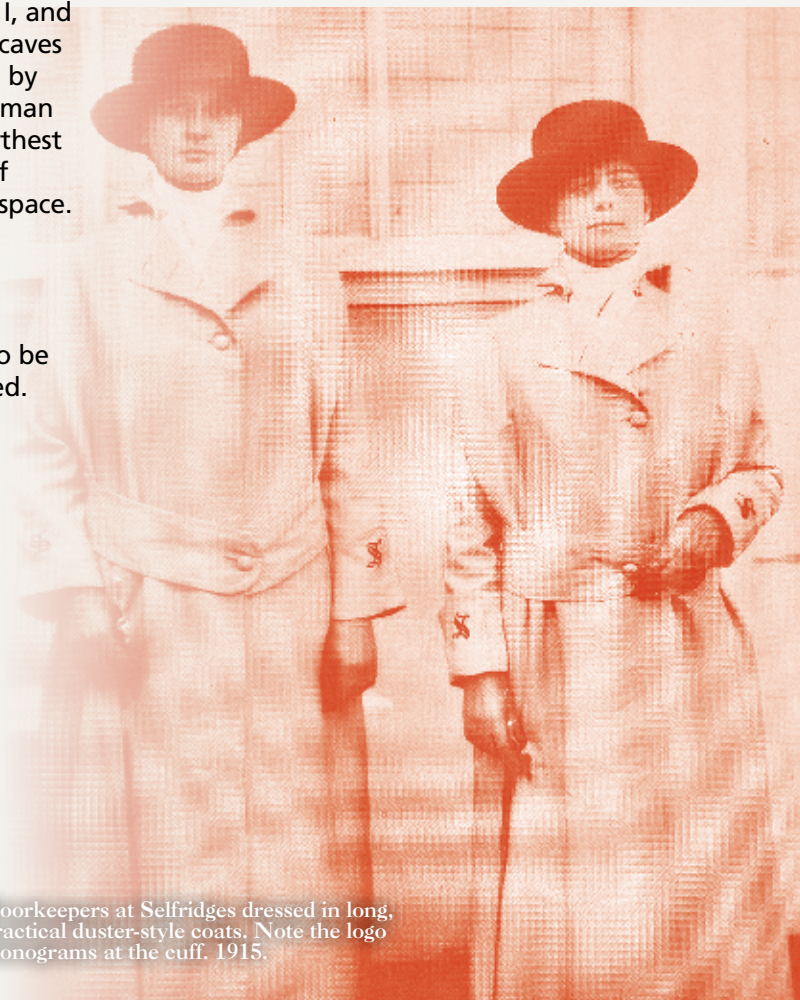
Designed to Protect: The Story of Burberry Outerwear

Carly Eck is the curator of the Brand Archive at Burberry where she is responsible for the company's heritage and archive. Having gained an MA in the History of Design at the RCA/V&A, specialising in dress, she has previously worked at museums and other corporate archives. Carly's research has been published and she was a contributor to the V&A's book on London Couture: Luxury 1923-1975. Outside of her role at Burberry, Carly is currently researching what gardeners wear for an exhibition and publication.

Four Textile Tales

Kassia St. Clair Cloth is one of humanity's most versatile, reliable and underappreciated technologies. In this talk, writer Kassia St Clair, author of *The Golden Thread*, weaves four tales, showcasing the magic of textiles. This talk will take you from Viking woollen sails to the lace ruffs beloved by Queen Elizabeth I, and from the caves inhabited by Neolithic man to the furthest reaches of explored space.

Fourth speaker to be announced.



Doorkeepers at Selfridges dressed in long, practical duster-style coats. Note the logo monograms at the cuff. 1915.

AGM A Pocketful of Ha'pence

Speaker
Mark Wallis
Saturday 11
February 2023
14.00-16.00

■ Bath and
County Club,
Queen's Parade,
Queen's Square,
Bath BA1 2NJ



After the AGM business is completed and tea taken, Mark Wallis of *Past Pleasures* and *The Dandy Dealer* will give us *A Pocketful of Ha'pence*, a talk about what could be found in a Georgian gentleman's pockets. As well as a talk, Mark will bring items from his extensive collection of a gentleman's accessories (and a couple of female surprises!) . This talk was delayed from our Accessories study day in March. The booking form for this event will be in the Autumn issue of *Wardrobe*.

Golden Jubilee Tea Party

Saturday 1 July 2023
15.00 - 16.30

■ Bath Royal Literary and Scientific Institution (BRLSI), Queen Square, Bath BA1 2HN

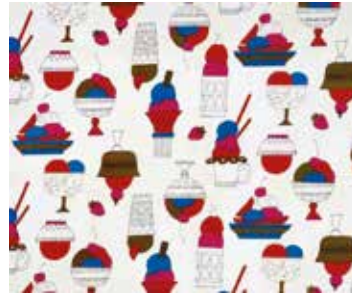
Note that the venue for this will be the Bath Royal Literary and Scientific Institute in Queens Square in Bath. The committee is in the process of arranging a tea to celebrate the Society's Golden Anniversary and we hope that members will come and join us. Our guest speaker will be Rosemary Harden who will talk about the Dresses of the Year 1973 and 2023.

Further details and booking form will be in the Spring edition of *Wardrobe*. In the meantime make a note in your diary and get your party outfit organised.

Out & About



■ Fashion and Textile Museum,
83 Bermondsey Street, London
SE1 3XF
www.ftmlondon.org
Info@ftmlondon.org



Kaffe Fassett: The Power of Pattern

until 12 March 2023

Explore Fassett's world with some of his own original artworks as well as works inspired by him from international quilters and makers. Needlepoint cushions designed and made by Kaffe Fassett and Brandon Mably.

Andy Warhol - The Textiles

Coming soon

An exhibition exploring the beautiful and fascinating textile designs by the influential pop artist and icon Andy Warhol.



Bernat Klein: Design in Colour

until 23 April 2023

■ National Museum
of Scotland, Chambers
Street, Edinburgh EH1
1JF
info@nms.co.uk
0300 123 6789
www.nms.ac.uk



Explore the life and career of Bernat Klein, one of the C20's leading forces in modernist design, in this free exhibition marking the centenary of his birth.



Fashion in Anne Lister's Time (1791-1840)

NB! ONLY iuntil Christmas Eve 24 December 2022

■ Bankfield Museum, Akroyd Park, Boothtown Road, Halifax HX3 6HG

Anne Lister had her own unique style that contrasted with what women were expected to wear. This exhibition explores the many different styles of fashion during her lifetime. Featuring a selection of fascinating 1830s dresses and accessories from the collection at Bankfield Museum, and many items loaned from museums across the country. See large sleeves, intricate patterns, flamboyant bonnets, wonderful waistcoats, and lots more!

Out and About is published in good faith, but please check details before making a special trip.



V&A
■ V&A, Cromwell Road,
London SW7 2RL
vam.ac.uk

Hallyu! The Korean Wave

until 23 June 2023

Hallyu! the Korean Wave showcases the colourful and dynamic popular culture of South Korea, exploring the makings of the Korean Wave and its global impact on the creative industries of cinema, drama, music, fandom, beauty and fashion.

Africa Fashion

until 16 April 2023

Spanning iconic mid-20th century to contemporary creatives through photographs, textiles, music and the visual arts, AFRICA FASHION explores the vitality and global impact of a fashion scene as dynamic and varied as the continent itself.



Left: Moon Jar Dress, Blue, by Minju Kim, Seoul, 2021. @Minju Kim, Photo Sangmi An, Model Leehyun.

Right: Dakala cloth ensemble, "Who Knew" collection, Abuja, Nigeria, Spring/summer 2019. Image courtesy Nkwo Onwuka. @Kola Oshalusi.



V&A

■ V&A Dundee,
Riverside Esplanade,, Dundee, DD1 4EZ
vam.ac.uk

Tartan

1 April 2023 - 14 January 2024

A radical new look at one of the World's best-known fabrics.

Consultant curator Jonathan Faiers.

Image credit - Kilt under construction, Keith Kilt School, Moray. Photo by Jonathan Faiers



Chertsey Evening gown, 1934-36

Styled Bodies

Fashion of the 1930s

until 2 September 2023

■ Chertsey Museum, The Cedars,
33 Windsor St., Chertsey, Surrey KT16 8AT
Chertseymuseum.org

The sophistication and glamour of the 1930s is explored in this exhibition of stunning garments from the Olive Matthews Collection, Chertsey Museum.

Pieces include men's, women's and children's daywear and a wealth of women's eveningwear and accessories. Many of the pieces have never been displayed before and include couture garments from celebrated designers such as Lanvin, Vionnet, Schiaparelli and Molyneux.

Chertsey Museum's website also has a virtual exhibition available as an immersive 360 degree virtual tour. They offer the experience of what it is like to be in the gallery itself with an option to click on the hotspots to find out more.

The New Black Vanguard

until 23 January 2023

■ The Saatchi Gallery, Duke of York's HQ, King's Road, London SW3 4RY

Photography between Art and Fashion: Showcasing 15 of the most influential Black fashion photographers working today.

Curator Antwaun Sargent addresses a radical transformation taking place in fashion and art.

Image: Jamal Nxedlana, Johannesburg 2019, from the New Black Vanguard, Aperture 2019, @Jamal Nxedlana.



Learn to weave on a rigid Heddle loom

There are still places available on this workshop.
Learn the basics of weaving on this beautifully simple loom.



Trowbridge Museum
Trowbridge
Sat. 19th Nov. 2022.
10:30AM - 3:30PM

Cost: £45. Book in advance online at
<https://www.ticketsource.co.uk/trowbridgemuseum>

Trowbridge MUSEUM



The School of Historical Dress

December 2022

■ The School of Historical Dress, 52 Lambeth Road, London SE1 7PP

www.theschoolofhistoricaldress.org.uk

The School has begun work on their first ever exhibition at their premises in London. This white muslin dress c.1840 will feature in one of three stories about white clothes and textiles. The exhibition will be open from the beginning of December on Thursday, Friday, Saturday and Sunday afternoons until Christmas. There will also be live online guided tours for those unable to come in person.



The Empire of Fashion

Original costumes from 1795-1820

until 13 February 2023

■ Atelier Grognard, 6 Avenue du Château de Malmaison, 92 500 Rueil-Malmaison.

Tel 01 47 14 11 63

NB Closed on Mondays

This exceptional exhibition aims to show the evolution and richness of fashion between the Directory and the First Empire, through the presentation of more than 60 original accessorised costumes. To accompany these costumes, presented on mannequins with the morphological characteristics of Napoleon I's contemporaries, a selection of engravings from the period is presented.



A Girl's Education in Stitch

until March 2023

■ Royal School of Needlework, Apartment 12a, Hampton Court Palace, Surrey KT8 9AU

enquiries@royal-needlework.org.uk

T: +44 (0)20 3166 6932

www.royal-needlework.org.uk

The exhibition will demonstrate the variety of work stitched by girls as part of their education and will feature fascinating objects from the RSN Collection and Archive, dating from 1730s.



Dressing for Success Medieval style

Saturday 15 October 2022

■ Bath and County Club
Queen's Parade
Bath BA1 2NJ

Folk dress to Fashion Clothing in the Middle Ages

Speaker Gale Owen-Crocker
Report by Pat Poppy

Gale Owen-Crocker opened our study day. She started by explaining that the dates for Medieval or Middle Ages, varies depending on where in Europe you are. It was basically from the end of the Roman Empire to the beginning of the Renaissance. She then divided her talk into three parts: the sources we have, the major developments that took place, and what dress meant to medieval people.

The Sources

Written sources are sparse and often biased, for example complaints about nuns wearing long coloured veils. Wills, accounts and inventories give more neutral information.

Pictorial images include illustrations in manuscripts, sculptures, and mosaics. Biblical characters are usually dressed in clothing contemporary to the artist's own era, as in the Adam and Eve expelled from Eden in the C10 Caedmon Manuscript. However older images can reappear in later illustrations.

Archaeological evidence is important for the earlier period, grave goods especially, giving an idea of the identity and status of the dead. Textiles rarely survive, and those that do are often attached to metalwork. Once Christianity had been adopted, grave goods were discontinued, except for the most eminent people, for example the silk vestments of Pope Clement II (d.1047) at Bamberg Cathedral, and C13 examples in the royal tombs at Burgos in Spain. Lower class clothing rarely survives, except where they have been buried in bog conditions or permafrost, for example Boksten Man (c.1350-70, *image above centre*).

Gale's final source was garments that have never been buried, these have often been kept in church treasuries, examples being the shirt of St Louis (d.1270) or the pourpoint of Charles de Blois (d.1364). Gale noted that in the case of the cloth of gold gown now at Uppsala, this may have been the wedding dress of Margaret of Denmark, who married James III of Scotland in 1469. Margaret's mother wrote to Italy requesting cloth of gold for her daughter's dress, and the Trinity Altarpiece in Edinburgh shows Margaret wearing a similar fabric.

Developments in Dress in the Medieval Period

In the fifth and sixth centuries women wore a sort of tubular dress clasped at the shoulders by brooches. In colder areas a sleeved garment could be worn underneath, and a shawl or



cloak, fastened with a brooch, over the top. Little is known about footwear or headwear. In the C7 women's fashions changed, some graves show tiny pins that may have been used to anchor veils, and an C8 sculpture confirms a headdress was worn. By the late Anglo Saxon period women's heads are covered in veils or wimples, and sleeved gowns are worn, sometimes with a poncho-like cloak.

Throughout the Saxon period men seem to be wearing short tunics over trousers, sometimes with a rectangular cloak. By the time of the Bayeux Tapestry these short tunics were being shaped with gores. It was kings who began to wear longer tunics in the late C10 and the C11: by the early C12 these were tighter and had a slit up the side.

By this time women were also employing lacing to create tightly fitting clothing. Although looser style clothing appeared in the C13, buttons, as much decorative as functional, produced tighter garments again in the C14. Men started to wear short, tighter clothes, often parti-coloured, a fashion satirised by Geoffrey Chaucer. Shoes had long exaggerated toes, and men wore hoods with long tails called liripipes which could be tied up to produce a chaperon.

Medieval developments in the textile industry produced high quality cloths called woollens, as opposed to the lighter weight worsteds. Because woollens could be cut into fancy shapes, decoratively cut edges became fashionable. In the late C14 and the C15 both men and women could wear the houppelonde, which was gathered into folds and belted.

Gale next looked at ecclesiastical dress, stating that in the early years of Christianity minor clerics wore secular dress outside of church services. Vestments were related to the rank of the wearer, and became more complex. All male ecclesiastics wore the long white alb, over this came a dalmatic, and at mass a chasuble. Bishops at





first had similar vestments to priests, but later episcopal sandals and buskins were added, with gloves and the mitre, which still distinguishes bishops today. Archbishops had a pallium, specially woven in Rome, and for the Pope himself, a triple crown.

The cope was not confined to any office, and there was considerable cross over between royal cloaks and ecclesiastical chasubles and copes, as in the Coronation mantle of Hungary, which started life as a chasuble.

Monks and nuns were supposed to wear plain clothing, but the surviving burial garments of Eleanor of Castile (d.1244) were of silk brocaded with gold, although she had been a nun for fourteen years. In the *Canterbury Tales* Chaucer satirised the Prioress for seeing herself as a fashionable lady, and the monk for having sleeves trimmed with fur.

What did clothing mean for medieval people.

While the poor might have no options, having little in the way of clothing, the more prosperous could try to keep up with the changes of fashion. Town markets provided stalls selling second hand clothes, and botchers could mend them, and fripperers could remake them. Those employed by great households might get new clothes provided twice a year, made according to their position. Royalty and the nobility would have regular new clothing for events. Clothing is a representation of both individuality and conformity. Those associated with particular households might have livery badges to show their affiliation, or be dressed in colours chosen by their employers.

Where countries had ethnic and minority populations, these could be distinguished by their dress, as could various occupations. Dress proclaimed status, the upwardly mobile tried to dress above their status, and sumptuary legislation tried, largely unsuccessfully, to stop them. Clothing was identity.

No hpadne aelmitas: alna polde. aduane 7euan.
 anna of ebrn. pedn at pnynde: pūh þe he him frum
 ppice: ac he lum to pnope: læ hpadne fond pñan.
 hnytedne hno: hal gum tungs lum. 7hm dund pe
 lan. ganne fūlde: he þam 7in hipum. 7æf 7brdian.
 tuddor tūndna: tūbha gehilene. toponuld nyce.
 pæf tmaf pedan. 7e7aton þa æf tū 7ynne: 7o7ful
 ne lund. tūw 7edyl: un7pediguan. fremha gehpilene
 þonne 7e pum 7col pæf. þe he æf tū dæde: of adu
 fūh fundon. Ongunnon he þa begodf hæfe. bāun
 æf tūthian. 7pa lum meod bebūd. Adamif. 7ūan.
 aponan pænon. 7nūblicu 7pa frum bāun cāned.
 cam. 7abel. u7 cydād bec. hūþa dæd fruman. dūge
 þa 7ayudon. petan 7pice: pill gebnodon.



Above: Images from the Caedmon Manuscript is Bodleian Library.

Above centre: Boksten man's tunic which is Hallands kulturhistoriska museum

Far left: Weeper from the tomb of Isabella of Bourbon, attributed to Renier van Thienen, c. 1475 - c. 1476. Rijksmuseum. Showing both a chaperon on his head, and wearing a houppelonde with decorative edgings.

The First Cut

Speaker Sarah Thursfield

Report by Fiona Starkey

Sarah started by making dolls' clothes about 60 years ago and the interest stuck. She later did City and Guilds, was drawn into making clothes for re-enactment and never looked back. Re-enactment covers everything from Serious Amateur to fancy dress and she's definitely at the serious end because she



We never got dressed solely to keep warm: clothing from the first has reflected identity, rank and relative wealth. Although evidence is fragmentary, it is widespread and one garment covers just about the entire period she works with these days. The tunic has changed in the detail but remained essentially the same and Sarah said that as nothing can be completely accurate, she puts her emphasis on how the garment works and how it was made.



likes doing things properly. Her interest started with the Victorian period and she worked her way further and further back, now calling anything after 1600 recent.



Needles were extant as long as 3,000 years ago

Early needles survive alongside imprints of looped, netted and twined (spun?) cord. Sarah explained that Stone Age Man was partnered by String Making Woman whose products, just as valuable, haven't lasted. The process of how to make these items would be learned from your granny and if what she taught you worked, you'd pass it on yourself, so though techniques would develop for specifics - bags, belts, borders - the basics changed very slowly.

3,000 years ago there were perfectly good textiles as evidenced by a photo of a very closely woven scrap of fabric found in a ditch near Peterborough. The width of woven fabrics could vary depending on the set up of the warps, so from 13cm to around 2m was perfectly possible. We tend to think of cloth as a length of straight fabric but if you're weaving for a specific item, the selvages can be finished on the loom with decorative edges and the weft turned back on itself to create neat holes for head and arms.

The Romans and Etruscans would shape semi-circles on the loom and into the 1st millennium cloth was woven to fit the purpose. Skins and fur make patchwork a necessity and were cut to suit, but the techniques didn't transfer to cloth as they weren't necessary.

The Romans wore a basic tunic and higher ranks wrapped the toga over the tunic. A toga wasn't really a practical option for everyday wear (especially in the heat) as anyone who's tried working while wearing a length of unpinned cloth can attest. A very simple early Egyptian dress (the one shown opposite page was hailed as the world's oldest) was a variation on the standard tube, one with a pair of rectangles attached at the top to make simple sleeves. You'd get away with it today as long as the fabric wasn't as sheer. The swank bit was the pleating on the upper part; an early sign of distinction and wealth.



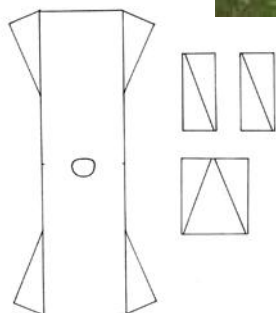
From the top:

Sarah sporting a reconstruction of an early bronze age grave find from Sion, Hallstatt, Austria.

Modern version of a single piece of wrapped cloth, with integral woven borderst.

Reconstructed Lendbreen tunic with slightly shaped armholes and gores at the skirt for ease of movement and a bit more warmth (insets show the sleeve on a similar garment gathered either at the wrist or elbow).

Diagram explains the economical way of adding skirt gores



Cloth at this point can be cut with a knife, but the results are variable. A bit more precision and predictability came with the emergence of shears (a digression into sheep shearing and wool production here) and hinged scissors around 1300. Linen is cellulose: smooth and washable, simple to manipulate, fold and tuck, but

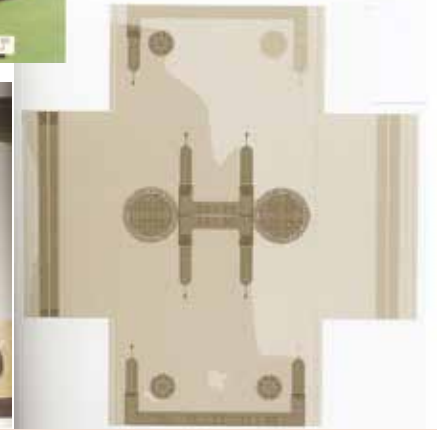


This page:

C2800 BCE Tarkhan, Egypt showing two separate sleeve pieces with some early couture pleating (UCL Petrie Museum)

Bronze shears c500BCE from Flag Fen, Peterborough.

c400CE A cross tunic, also from Egypt and flat layout (Manchester Whitworth Gallery).



wool being animal protein and distinctly hairier, is more resistant to water and can trap warmth much better. When washed and felted it becomes even more waterproof, if a bit scratchy next to skin, so some sort of linen chemise and an outer wool wrap became the Indo-European default setting for the next 3,000 years. This had a secondary effect of dividing clothes into things you can wash and things you don't.

Any sort of shaping of the final garment meant cutting was required to make the best use of a length of fabric and cutting required seams (especially on the diagonal) to prevent unravelling. Not much fitting is involved at this point. Sleeves would be oversized and tied either at the wrist or pulled up and bunched on the upper arm, with a more 'tubular' dress over the top.

The Lendbreen tunic shown opposite page, is nice and neat and has shaped armholes rather than the earlier straight gaps in the sewing. Sleeves were added very simply, not always set into the armhole as we expect now and sometimes with a gap left at the armpit where it didn't quite all go together. Thorsberg (2-5 centuries) showed sleeves as not a straight tube - the shoulders are slightly shaped - and the 'Torn' sleeve has triangular gussets inserted at the armpit.

Cloaks like large blankets are still being woven at this point, with a fabric width of 55-60cm (a 'short ell'). This width, doubled, will go round most adult men. Wrapped jackets and kaftans existed in Europe but don't appear to have been an English thing. Possibly a bit too exotic or unchristian?

Barbarian horsemen from the East influenced Roman outfits as trousers rode in on horseback.

There was apparently LOTS of experimenting in trouser making. Shorter tunics go with wool trousers from around C8 and longer tunics accompany linen hose which doesn't snag on the wool - but you do need slits or gores for ease of movement. Slits up the side seams of a garment are simple and shown on high and low status items. Adding gores for fullness and draught exclusion starts to come in around C8. A gore at each side seam and one centre front and back gives a fuller skirt, more warmth, more comfort. Four gores were considered sufficient for the lower orders and apparently more was seen as social climbing. Over the next few centuries it was the sleeves' turn for experimentation. (See inset photos, opposite page). Disappointingly, the square insert at the outer, beloved of reenactors, got short shrift.

Sarah said there was no measuring tape at this time, though possibly a measuring stick. The basic layout of a garment related

There were fixed measurements and trading standards before 1,000AD.

to the standard width of cloth and division of the cloth is dictated by the width, then tweaked to taste.

Note: Two ells (48") late C11 was economical?.

Fixed measurements and trading standards came in before 1000AD and by the time of Henry II* (who introduced the iron yardstick for the settling of arguments) the yard and ell were established, fixed sizes. A 1040 tunic is quite complicated with a shaped sleeve head, shaped sleeve and LONG gore inserts. After 1100 we start to hear of 'tailor' which implies more specialist cutting and at that point, Sarah said a whole new talk kicked in!

*Henry II reigned 1154-1189

Sarah recommended Reading list

- Books**
- ANDERLINI T La Costume Medievale au XIIIieme siecle. Heimdal 2014
- BURNHAM D Cut my Cote. Royal Ontario Museum, 1973
- CROOM A T Roman Clothing and Fashion Tempus 2002
- EWING T Viking Clothing. Tempus (Stroud) 2006
- Gillis C and Nosch M (Eds) Ancient Textiles: Production, Craft and Society, Oxbow 2007 Including E. Wincott Heckett Clothing Patterns as Constructs of the Human Mind: Establishment and Continuity pp.208-214
- GLEBA, M and MANNERING U (Eds) Textiles and Textile Production in Europe From Prehistory to AD 400 Oxbow 2012(2021)
- GRANGER-TAYLOR H Weaving Clothes to Shape in the Ancient World: the Tunic and Toga of the Arringatore in Textile History 13 (1) 3-25, 1982
- Hald, Margrethe Ancient Danish Textiles from Bogs and Burials, 1980
- Hall R Egyptian Textiles Shire Publications 2001
- MANNERING U Iconic Costumes: Scandinavian Iron Age costume. Oxbow 2017
- NOCKERT M The Hogom Find. Umea University 1991
- OWEN-CROCKER G Dress in Anglo-Saxon England. Man Univ 2005
- PRITCHARD F Dress in Egypt in the first millennium AD. Manchester University 2006
- TILKE M Costume Patterns and Designs Zwemmer 1956
- WALTON ROGERS P Cloth and Clothing in Early Anglo-Saxon England. CBA 2007
- WALTON ROGERS et al The Roman Textile Industry and its influence. Oxbow 2001
- Wayland Barber E Women's Work: the first 20 000 Years. Norton 1992
- Prehistoric Textiles 1991
- Wild, J P Textile Production in the Northern Roman provinces Cambridge 1970
- Articles**
- DAWSON T A Tunic from Eastern Anatolia in Costume 36 (2002) pp.93-99
- KING D Roman and Byzantine Dress in Egypt in Costume 30 (1996) pp.1-15
- MANNERING ULLA Fashioning the Viking Age in Archaeological Textiles Review 63, 2021



Getting to the point

Speaker Rebecca Shawcross
Report by Carolyn Cooper

As Rebecca was unable to attend in person she spoke to us via an internet link and began her presentation by giving us a picture of Western Europe in the medieval world. After a period of instability, during which the Holy Roman Empire was established, the Normans gained control of England from the Anglo-Saxons in 1066 and by 1200 the crusades had opened up the East to Western Europe enabling trade routes to be established.

The shoemaking profession was well established in Europe by the Middle Ages and every town had at least one shoemaker.

Shoemaking tradesmen and craftsmen formed guilds to protect their interests and maintain high standards, one of these being the Guild of Cordwainers in London in 1272. The name cordwainer is a corruption of Cordoba, a town in Spain famous for its cordwain (alum tanned goatskin). These were the men who made new shoes as opposed to the cobblers who dealt in old shoes and were forbidden to use new leather by law in 1409.

Northampton (the location of the Northampton Museum and Art Gallery which holds 18,000 pairs of shoes) became a centre for shoemaking and was patronised by many wealthy and noble people including King John and his son King Henry III. By 1401 the Northampton Shoemakers Guild was established which regulated the trade for all the shoemakers in the town.

By the beginning of the Middle Ages the most common form of shoe construction was the 'turnshoe' where the upper and sole were sewn together inside out and then turned right-side out to conceal the seam. In order to speed up the process this was changed to the welted shoe method where the upper and inner sole are sewn to a narrow strip of leather (welt) and then stitched to the sole, a method used for most shoes made in Northampton today leaving the turnshoe construction for soft shoes such as slippers and ballet shoes.

In the middle of the C12 the 'rand' was invented which was a narrow strip of leather sewn between the upper and sole to make shoes more watertight. In the early C13 the shaped or waisted sole (under the arch of the foot) appeared meaning left and right shoes could be made. Decoration included appliqué work and embroidery, openwork decoration and cut-out patterns, no doubt coming into the five shilling price bracket rather than the poor man's fourpenny pair of plain shoes.

One of the most distinctive shoes of the medieval period was the poulaine, also known as the pike or Crackow, a low cut flat soled slip-on shoe with a very pronounced pointed toe. Their origin is unclear but the Middle Eastern style could



Top left:

Shoemaker at the market C15

Above:

C21 Poulaine trainers

Poulaine Late C14 Museum of London

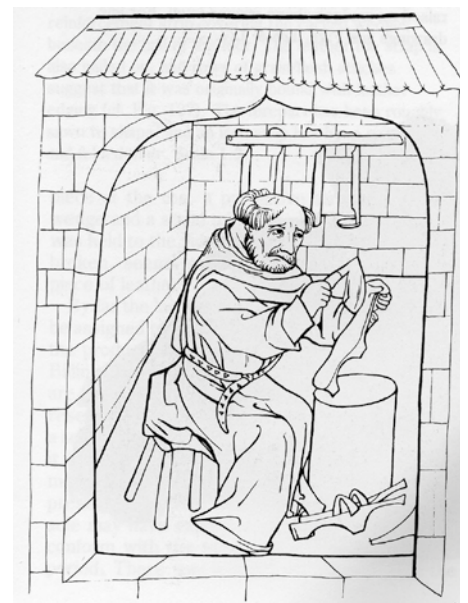
have returned with Count Fulk of Anjou from his crusade in 1120. First seen in 1340 in Krakow, Poland, which was the largest cultural centre in Europe at the time, they appeared in England in 1350 and were popular until 1475 among all social classes.

Men and women wore them but it was the wealthy men who chose to show off with the longer toe lengths, impervious to comment and ridicule. The long toed versions were often stuffed with moss and the toes could be manipulated to keep them off the ground but there is no evidence that the long toes were tied with cord or chain to the kneeband.

Attempts were made to put an end to such ridiculously long toes and Sumptuary Laws were passed in England in 1368 and 1464 capping the toe to two inches and in 1465 all shoemakers and cobblers within the City of London and surrounding area were forbidden to make poulaines with toes of more than two inches. It was a difficult law to enforce but if caught the wearer could expect a fine of three shillings and four pence (just over £100). Ouch! Which is probably what the fellow said if he tripped over his pikes.

Rebecca then gave us a short history of shoe sizing. Early shoemakers seem to have each had their own system which is a mystery to us but no doubt helped them retain their clients because a repeat order would be sure to fit.

The English system for measuring the length of a person's foot goes back to 1324 under King Edward II who decreed that three barley corns laid end to end were the equivalent of an inch. Thirty six barley corns laid end to end were the length of a man's foot, or twelve inches or one foot. (The connection with feet and corns is a bit too obvious) The longest foot at that time measured thirteen inches and was deemed to be a size thirteen. Simple! Eventually half sizes were introduced but sizes were not standardised until 1884.



From the top:
Shoemaker Otto Noring (1476) from the *Mendel Housebook*, Nuremberg.jpg]

Wedding dinner at the marriage of Renaud of Montauban and Clarisse" by Loyset Liedet 1300-20.

Pattenmaker from the *Mendel Housebook*, Nuremberg, late C15.

Left: Composite leather-soled patten and hinged wooden pattens late C14/early C15. *Shoes and Pattens*, Francis Grew and Margrethe de Neergaard, Museum of London, 1988.

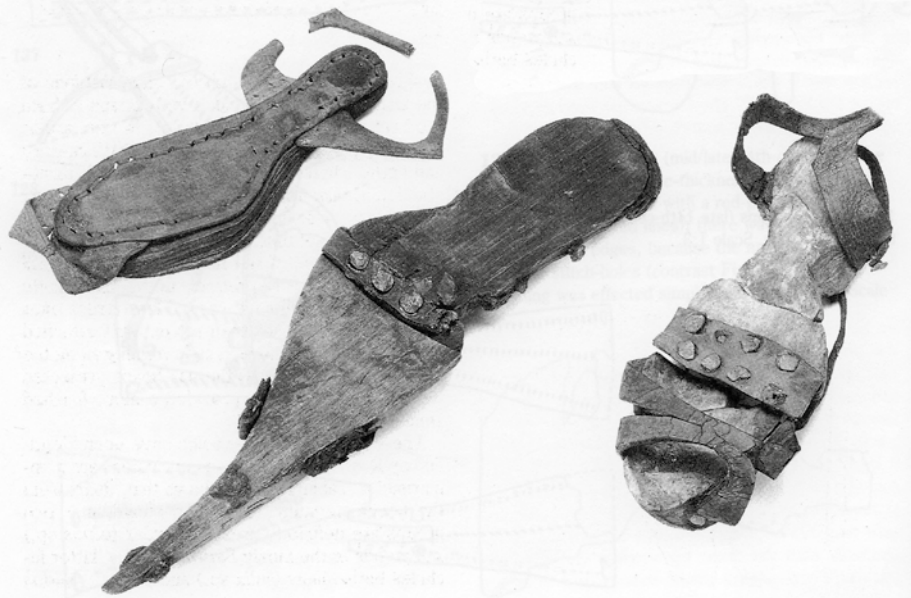


And so to pattens.

Flat medieval shoes were not waterproof and in response to the problems encountered in wet, muddy conditions pattens were invented, the first reference to them in England occurring in 1216. These were usually wooden foot-shaped platforms with solid wooden wedges or stilts at either end which could be made of metal and raise the wearer up to two inches out of the mud. They would have echoed the current styles of the day including long toes to accommodate the poulaines.

Early examples excavated from the City of London show signs of painted designs, stitching and embossed motifs suggesting that initially pattens were adopted by the upper classes to protect their fine shoes. By the C15 they were being worn by everyone and made of wood - alder, poplar or willow - or layers of cattle hide. Often sporting heel and toe straps to help keep them on, and sometimes hinged, I imagine they must have felt like the original Scholl sandals that rubbed my feet raw when I was younger.

Rebecca went to great lengths to illustrate her talk with interesting images but the best ones are those in my head. Popinjays showing off their latest poulaines and C14 folks doing the patten mud shuffle. However, her last slide of contemporary suede winklepickers and a pair of red trainers with distinctly turned up toes was a memorable way to round off a fascinating talk.



Thoroughly Modern... Medieval?

Speaker Dr Benjamin Linley Wild
Report by Tony Cooper

Dr Ben Wild rounded off the day with his presentation of *Thoroughly Modern ... Medieval?*, an investigation into the influences of medieval style on modern fashion. Ben is from the Manchester Fashion Institute, a multi-disciplinary partnership with the Manchester Metropolitan University, where he has been researching Henry III's wardrobe accounts.

The term "wardrobe" started out life not a million miles from what we understand it to mean today; it referred to (usually) a chest in which articles of clothing were stored. This protected them from attack by vermin and from theft - remember that clothing constituted a significant proportion of a normal person's wealth as witnessed by the wills of the time. However, for a king a wardrobe included many other possessions - jewellery, coins, plate and even state papers. A chest, no matter how big, would no longer suffice, dedicated buildings may be required. The keeper of the king's wardrobe was one of the most important roles in the king's household and the accounts kept by them, an endless source of interest to historians.

Ben split his talk into three headings; form, fluidity and fancy; form being a reference to the basic shapes or silhouettes of fashions, fluidity, the spectrum between the male and female images and fancy, the forms of luxury and decoration that hark back to the middle ages.

Freely admitting that, as a child, the *Ladybird* books and the like sparked his interest in history, he suggested that, for most of us, the images portrayed set our ideas about medieval life - what they wore, what they did and how they lived. I have a feeling that Disney may have also influenced many. The form is clear; the women in skirts and narrow waists and the men, tall with broad shoulders, wearing some form of jerkin and, for want of a better term, leggings. Armour also features heavily but we'll skip over that for another study day.

When it comes to fluidity, catwalks have frequently featured somewhat androgynous designs, taking outlines, fabrics and styles traditionally associated with masculine attire and re-forming them for the female frame. From memory, the attempts by designers to showcase more feminine styles for men have been less common (and less appealing?). In the '80s Jean Paul Gaultier was asked if he thought men would ever wear skirts. His answer was "why not?" and at the 1984 autumn London and Paris shows, he introduced his line of skirts for men. Actually they were kilts but were considered a breakthrough in men's fashion and stirred a bit of controversy. We shouldn't forget his iconic women's corset-with-cone-bra.

Lady Gaga was a rapid case study of a woman willing to be a blank canvas for designers and stylists from her infamous "meat dress" to the portrait of her styled by Nicola Formichetti and looking a bit like Kryten in the TV series *Red Dwarf*. (I'm not the first to notice that.)

At the 2019 Academy Awards, Billy Porter paid homage to Hector Xtravaganza of the House of Xtravaganza. His black velvet Tuxedo Dress by Christian Siriano features a full skirt somewhat reminiscent of the Tudor silhouette.



Lady Gaga and Kryten from *Red Dwarf*
Billy Porter Oscar's gown on the steps of *Sesame Street*

Pastel Blue and slashed outfit
and centre -
the amazing cobra boots!

Ben showed us an imaginative outfit in pastel blue, with slashed sleeve heads and bodice and just a hint of a ruff; features well established in the sixteenth century. Begs the question, though; where would you wear it?

Interestingly the fashion for slashing and dagging is sometimes said to originate with the *Landsknechte* or Land Knights who were an army of Germanic mercenaries engaged in various wars in Europe during the fifteenth century. Inevitably these men's clothing got cut and torn in the fighting but rather than replace or mend it, they would cut strips of the vanquished clothing or insignia and tie it around the shreds of their own clothing - colourful proof of their own valour and success in battle.

In addition there was a colourful cloak that put me in mind of a highwayman (you can see my sense of fashion history is, shall we say, flexible) and a gawky young man trying to look "cool" in a pair of trunk hose, a fraying tank top and size thirteen orthopaedic boots.

Ben illustrated how the male outline was in flux even in the mid 1400s. A picture of Philip the Bold, Duke of Burgundy, at a court occasion showed him in a short-skirted tunic and scorpion-tail shoes whilst the "old guard" stood by in their long robes. Nevertheless at least one of the latter seems to have adopted the boss's taste in shoes. Interestingly, the duke was no spring chicken at the time; he was around 60 years old.

That taste in footwear is alive and well in Mexico from whence a whacky pair of snakeskin "cobra boots" came, complete with cobra's heads rearing up at the toes - a nod to the poulaine. Yes I know snakes don't have toes; you know what I mean. Incidentally, have a look on line for *las botas picudas* or just "Mexican pointy boots" and you'll be amazed.

Modern-day gender fluidity can be seen in the choice of actor Timothée "Tim" Chalamet as the first male to grace the front cover of *Vogue*. He was given a look that I suspect some women would go for themselves - even the eyebrows! Furthermore he ventured out to the premier of *Bones And All* in Venice in a red satin number, designed by Haider Ackermann, that exposed his entire back. Not a look usually considered appropriate for men but hopefully he hasn't got a hairy back - yet.

That outfit may be compared to a fifteenth century red satin coat and shoulder cape in the Historiches Museum, Berne. Whilst the coat is impressive the cape is described as "velvet with glow worms", being of silk velvet with loops of gold wire that would tremble with the movement of the wearer. That must have been quite a sight in candle-light.

Ben made reference to *The First Book of Fashion: The Book of Clothes of Mattheus and Veit Konrad Schwarz of Augsburg*, which was a pictorial record of all Mattheus's outfits from a young man onwards. This is a fascinating book that is still in print. However, as we featured it in our Autumn 2018 issue of *WECS Wardrobe* I hope you will forgive me skipping over it in this article.

As for fancy, Vivienne Westwood can always be relied upon to revitalise historical motifs and film and TV and their stars are obviously great influences. For example, Tim Chalamet's hairstyle in the film *Henry V* has become an unexpected trend. Less surprisingly some of the sumptuary of *Game of Thrones* - fur in particular - has also made its way onto the catwalks of Lagerfeld and Fendi to name but two. Thank you Ben for a most interesting and thought-provoking talk.



Land Knight references in pink fringed tank top, blue satin trunk hose and multi coloured cloak
Philip of Burgundy Rogier van der Weyden - Presentation Miniature, Chroniques de Hainaut
Detail of the C15 red silk velvet coat and shoulder cape with gold glow worms



Even if you're not really into millinery, I defy you not to be fascinated with this selection of fantasy headware

Above, left to right:

Headpiece, by Keely Hunter

This is laser cut and hand moulded perspex, exploring the futurist designs of science fiction. The whorls are inviting you through portals - anyone remember the *Time Machine*...?

Bloomer Pill, by William Chambers is a pink rose confection of felt, crin, and plastic, hand sculpted using heat from a naked flame. The design has featured in *Vogue*.

Dragonfly, by Emma Yeo features Yeo's

signature latticework. It was drawn in CAD and acid etched from brass sheets. Lady Gaga wore a black glitter version.

Dakota, was designed by Sophie Beale to celebrate the beauty of the pigeon feather. It's acrylic, organza, leather and pigeon feathers, part of Beale's *Western Wild* collection.

Looking quite dainty in the centre of the display case is

Headpiece, by Lizzie McQuade. McQuade's great-grandfather, Dr Norman Dott, was a pioneer neurosurgeon and this design of wired and hand cut feathers references the sharp components of his craft.

The elegant explosion of red netting is **Gloriana**, by Piers Atkinson. Inspired by Elizabeth I, the red is to symbolise the religious fervour and excesses of her reign and it includes a black cap with a single drop pearl as a *memento mori*.

A la Russe Kokoshnik, by Anya Caliendo is created in the style of a traditional Russian headdress. Silk, flocked lace, Swarovski pearls and crystals are all assembled by hand without a single machine stitch or drop of glue.

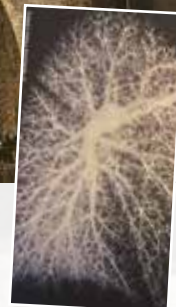


Finding beauty in unusual places, this is a show-stopper.

Dark Lung Dress by Helen and Kate Storey is made from polyurethane sponge, viscose/silk *dévoré*, perspex and nylon. In 1997 Helen and her sister Kate, a biologist at the University of Dundee, created *Primitive Streak*. Supported by the Wellcome Collection's Sci/Art initiative, it comprised a series of 27 dresses interpreting the first 1000 hours of human life.

In 2010 two additions explored the science behind lung development, incorporating bespoke textiles to evoke the feeling and function of respiratory surfaces.

The X-ray is of a normal lung vascular tree.



A wet afternoon in Edinburgh.

National Museum of Scotland, Edinburgh
Fiona Starkey

The costume section of the NMS is always worth a visit. Some of the highlights from October are shown here - just be grateful you can't hear all the half-term visitors.



Here's one for the Tudor anoraks amongst us.

Described as a **smock and skirt**, this is by Nabal Nayal in cotton poplin, soft Portafino bonded binding, digitally printed cotton canvas (skirt yoke) and perforated neoprene (skirt flounce).

Nabal Nayal has combined Elizabethan inspired blackwork designs with modern sportswear finishing techniques. His research includes 3D printing and the ways 3D scanning can become integral to the design process.

The Elizabethan collar uses plastic in an innovative bonding process which prevents the raw edges from fraying.

I was lost in admiration of the smocking.

1



2



3



Late August, our first post pandemic trip to a hot and sunny Paris. At the Musée des Arts decoratifs, the Schiaparelli exhibition (Google says it is pronounced SKaparelli...)*

No queue this time, we booked and walked in at the appointed hour.

As with our previous visit to the Dior exhibit, (see previous *Wardrobe*) the show was large, comprehensive, very dark, and had difficult-to- read labelling, so this article will just show you my stand-out pieces.

It opened with homage to Poiret (*fig 1*), plainly a huge influence in Schiaparelli's early days. She met him in Paris while accompanying a wealthy American tourist to his haute-couture house (she had already worked for his sister in New York, as you do). By the late 20s she was an impecunious single mum working several jobs, but with an extensive address book. Brought up in an intellectual Roman household, she married a count who spent her dowry, and travelled to Paris, New York and London. Having come to the attention of *Vogue Paris*, she launched her own label in 1926, and a year later, the magazine featured her hand-knitted sweaters with the Bauhaus-inspired 'bow-knot' design (*fig 2*), the most well-known. As a result of her friend Peggy Guggenheim's influence, an order for forty came in, and a team of Armenian knitters met a tight deadline. Her 'pour le sport' business then moved to Rue de la Paix. Nancy Cunard bought one, as did Anita Loos, author of *Gentlemen prefer Blondes*. The knitted sweater became a fashion staple, copied extensively, even by home knitters. Schiap was launched.

The exhibit was so wide-ranging, and very crowded. Everything was there: the tailored suits; flowing gowns; the telephone dial powder compact; the black 'shoe' hat; and the amazing perfume bottles. I was somewhat overwhelmed so here are my highlights:

The most extraordinary flowered jacket (*fig 3*) with individually-worked silk flowers across the bodice and sleeves, each individually crafted by folding and stitching in place, with background leaves.



9

Schiaparelli Exhibition, Paris

Angela Bailey.

4



6



8



The famous coat, in a 1937 collaboration with Jean Cocteau (*fig 4*); totally plain at the front, with the surprises on the back, the urn and face-to-face vase motif, and the flowers, (again) above.

Raoul Dufy's 1936 gouache of a Schiaparelli fashion show (*fig 5*).

Salvador Dali's sketch of 1936 called 'Femme aux Tiroirs' (*fig 6*) alongside a jacket decorated with part-filled shot glasses (*fig 7*). I don't know if they were liquid or not.

Christian Berard's 1939 illustration of an evening gown (*fig 7*).

The Duchess of Windsor's 1937 Dali-designed 'lobster dress' - yes it was tiny- (*fig 8*).

My favourite: the black transparent dress with embossed rib cage and hip bones (*fig 9*).

Schiaparelli liked to experiment with fabrics, and the interesting sample to me was a skirt length with a folded illusion (*fig 10*) made in rayon and cloth of gold.

The House is still in existence, (Schiaparelli died in 1973) under the directorship of Daniel Roseberry. A room at the exhibit was dedicated to his work, which reflected the designs and colours so loved by the house's founder. The most stunning was the dress worn by Lady Gaga at President Biden's inauguration (*fig 11*). It was wonderful to see on the day, but nothing prepared me for the red skirt, which was so wide she needed assistance to get to the microphone to sing the National Anthem.

I do hope that the exhibition makes its way to the V&A. I'd love to see it again, especially as on our return to Bath, we both went down with Covid. Perhaps those crowds had not been such a good idea.

*editor: It is indeed. Whenever there's an 'h' after the c it makes the c hard, same in *Bruschetta*, which is often pronounced the English way.



11





Dress to Redress Exploring Native American Material Culture

Photos by Vibeke Ormerod.

■ The American Museum,
Claverton Manor, Bath BA2 7BD
americanmuseum.org
enquiries@americanmuseum.org
01225 460 503

Three members of WECS went to this small but beautifully formed exhibition in June. If you missed it, here's a brief summary.

Dress to Redress: a summer exhibition of the work of contemporary Anishinaabe artist Celeste Pedri-Spade which focussed on the role of strong women in community, using fashion to explore how stories and experiences of Indigenous and European women both connect and disconnect.



Above, from left to right:

Anti-Pipeline Society Kwe honours the individuals who serve to protect their homeland in the past, present and future. Celeste has created this outfit as “regalia” to embody Anishinaabe teachings of unwavering service to humanity.

The skirt is made from stitched ribbons used to symbolise the strata of the land from which the black ribbon of oil is extracted. The black body suit is meant to evoke wet oil and black ribbons woven into the headdress represent the oil flowing and there’s black gold in the ruff.

The ribbon skirt has adopted the wide skirt shape common in mid C17 European dress

Baboon Na Kwe acknowledges the close relationship Anishinaabe women have with the land they live on and the materials it provides.

The bodice is birch bark pieced and stitched with bark strip thread. The skirt is feather.

Material Kwe honours all indigenous women of the past, present and future. The pieces also hold personal stories about specific individuals known and treasured by Celeste.

Long live the Matriarch! embodies a central theme to Celeste’s work, that of the power and role of women in society. It recognises female strength and resilience and honours the women who have fought and continue to fight for justice.

The bodice is black lace over a bright scarlet lining, with matching red rivers of heavy horn pipe beads and meegus shells to remind the wearer that with this wealth comes responsibility.. The skirt shape was a reference to the earliest European settlers.





Karen goes to auctions, flea markets and fairs to find interesting textiles and pieces of clothing. You might then see her on a her stand at the Antique Textiles Fair in London selling some of her treasures.

You must be mad!

Karen Cook

You must be mad! That's the usual response when I describe to people what I like to do for amusement... and now, at three am, when the alarm goes off, I think I might agree. A quick trip to a one-day antiques fair sounded such a fun idea in September, when it was sunny and light, but in November, cold and dark (and probably raining), it doesn't have the same appeal somehow. But anyway, we decided, so we will go. I always put on two (at least) of everything for these winter forays...you can always take layers off and in the less realistic past I have been reduced to buying another ...usually unsuitable.. layer just to keep the circulation going.

Time for a cup of tea and then off, radio on in case of road works, it's a couple of hours' drive, so there is plenty of time to ruminate on what we might find... and what we have found in the past. What are we looking for? Forget the Ming bowl, I found one of those years ago, its the folding stuff we are after... that's folding as in anything that could be described as textiles. They are usually in black bags, frequently smelly, and always exciting. I have lost count of the number of times I have enquired about a textile, only to be told that "that's my packing blanket".



So, will it be successful today, or will we walk around for hours, getting more and more depressed, like I did at one flea market? We had spent the whole day looking, and found virtually nothing, until I happened on a small basket of "white things". "Baby clothes" the seller said.. I need more baby clothes like I need another



hole in the head! But I was desperate, and two items looked at least a little out of the ordinary, and for £5...well, no contest! However, when I got home and unscrambled them, they turned into a pair of open drawers and a corset cover... both very plain but Regency. An exciting find.

Then there was the time at a large antique fair when I came across a house clearance chap with a large black bag of "dressing up stuff". I could smell it even with the top knotted and I couldn't get the knot undone, but through a hole in the side I spotted what just might be a piece of dévoré fabric. Well, further inspection (in the open air) revealed a 1920s dévoré jacket which only needed a LOT of fresh air to be really interesting.

The last snippet is the one my husband always tells. We went to a very local, very small car boot sale, and decided to stop there first rather than heading on to the much larger one ten miles down the road. It was lovely and sunny, a relaxed event, so we were chatting away, when my husband realised he was talking

to thin air. I had spotted an Ossie Clark dress at 100 paces...and my OH says he has never seen me move so fast in all his life. Sadly, two purchasers down the line, some wretched French girl decided that she would shorten an iconic piece of 70s design. The Vandals are still with us.

More tales from the mud another time?



New quilt displays

By Rachel Whitworth (née Boak),
Curator of Fashion & Textiles
The Bowes Museum

The Bowes Museum is delighted to announce that new displays highlighting some of the remarkable North Country quilts in its collection, alongside historic quilted garments, accessories and sewing tools, have been introduced to the Fashion and Textile Gallery.



Above left: Doll, circa 1735, carved and painted wood, linen, cotton, silk and wool, English or French; accession number TOY 301/1970.187.A

Below left: Quilted dressing gown, 1940s, silk, English; accession number QUILT 3.49/CST 3.339/2006.15.1

Above right: Pair of evening shoes, circa 1930, satin and chiffon, English; accession number CST 2.353/1978.20.2

All images © The Bowes Museum, Barnard Castle, County Durham, England



The displays follow the successful exhibition, *North Country Quilts: In Celebration of New Acquisitions* from 17 May 2021 to 9 January 2022, and feature some of the quilts and accessories included in the show.

The Bowes Museum began collecting quilts in the 1930s and has since gained national recognition for the importance of its extensive quilt collection, dating back to the late 1700s.

The earliest item in the new displays is a fashion doll from circa 1735 whose original garments include a quilted petticoat in green silk. The doll is shown alongside a section of quilted silk petticoat from around 1750 and a goose-down-filled printed cotton quilted petticoat from the 1880s.

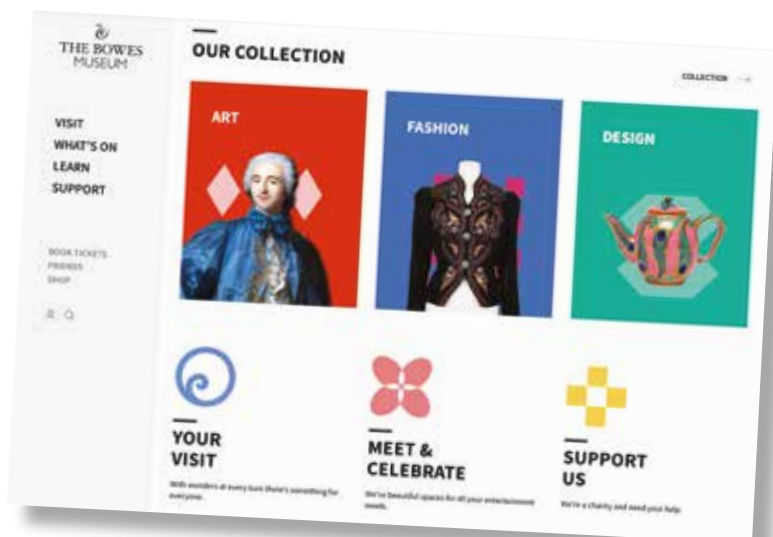
A quilt top from 1880 to 1900, marked by Sara Jane Dickinson, and a green silk wholecloth quilt, made in the 1930s at the Northern Industries Workrooms (NIW) in Barnard Castle, both shown in *North Country Quilts: In Celebration of New Acquisitions*, also feature in

the new displays. A basket patchwork quilt from around 1910, made by Sarah Annie Peart (1890-1968), which was acquired by the Museum in the last year, has gone on show for the first time.

The quilts are displayed alongside quilted dressing gowns, accessories, quilting templates and sewing tools.

Many of the quilts from the North Country Quilts exhibition remain in the Glass Cube, within the Fashion and Textile Gallery. During normal Museum opening hours, information from the 2021 exhibition publication by Dorothy Osler about these quilts is available on an iPad. The book is also still for sale in the Museum's shop.

Entry to the quilt displays in the Fashion and Textile Gallery is included in general admission to the Museum. Information on admission, exhibitions, events, and the wider collections at the Museum is available on the website, thebowesmuseum.org.uk, or by calling 01833 690606.



■ Bowes Museum, Barnard Castle, County Durham DL12 8NP
01833 690606
hello@thebowesmuseum.org.uk
thebowesmuseum.org.uk



A visit to **Buckland Abbey** in Devon.

Sir Francis Drake and Buckland Abbey

Since Queen Elizabeth I was one of his backers, she was thrilled when Drake returned to England in 1580 with his ship, the *Golden Hind*, laden with Spanish treasure, of which she would take the lion's share. Drake was knighted as a reward and bought Buckland Abbey with just a small part of his bounty, adopting as his motto '*Sic Parvis Magna*' – from small beginnings come great things.



A group of volunteers have made costumes of the tudor period, shown here with the Abbey's photo of Sir Francis Drake and Queen Elizabeth I.

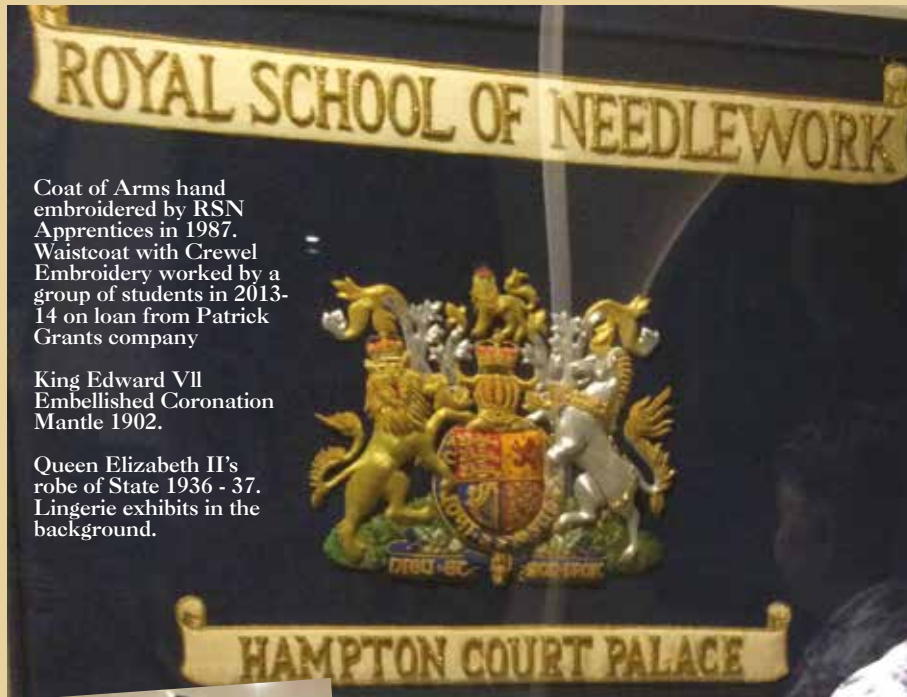
And for the younger visitors - a crib panel on tudor era clothing.

Exhibition

The Royal School of Needlework

From Crown to Catwalk.
Celebrating 150 years of the Royal School of Needlework.

The Royal School of Needlework celebrated its 150th anniversary this year with an exhibition at the Fashion and Textile Museum in London.



Coat of Arms hand embroidered by RSN Apprentices in 1987. Waistcoat with Crewel Embroidery worked by a group of students in 2013-14 on loan from Patrick Grants company

King Edward VII Embellished Coronation Mantle 1902.

Queen Elizabeth II's robe of State 1936 - 37. Lingerie exhibits in the background.

The RSN was founded by Queen Victoria's daughter Princess Helena. A workroom was opened above a bonnet shop in London in 1872. The objective of the scheme was to promote and conserve the art of embroidery and give employment to impoverished gentlewomen by giving them a life skill in fine needlework.

A friend and I visited the exhibition in August. June was our original planned visit but due to a national train strike on the very day we were to travel we had to re schedule our visit.

An exhibition well worth seeing, very informative with a lot of exquisite work displayed. Archives showing paper embroidery designs with textiles from the early days of the RSN. There were early photos of corseted ladies at their trestle embroidery frames busy working on their set pieces.

Coronation robes, bridal trousseaus and exquisitely embroidered pictures were among many items in the exhibition. Apart from traditional embroidery there was a fair amount of contemporary embroidery work on present day clothing and pictures showing the skill and imagination of the students.

RSN students also undertake conservation work as seen on a film made for the exhibition.

More information and images are on the RSN website.



Viv's visits

All photos taken by Vivien Isbister

Vivien Isbister has been visiting a couple of museums during the summer and has kindly offered some photos for *Wardrobe*.

Hardy's Wessex, exhibition at Dorchester museum, (now finished).

This was a comprehensive exhibition illustrating the life of Thomas Hardy (1840-1928).

The photos are costumes of the period.

Sun bonnet as used by women working in the fields and a working smock.

This dress below could have been worn by Hardy's mother Jemima during the summer months. It is cut in a fashionable style with a narrow waist, shaped sleeves and a flounced skirt. Jemima was a good seamstress and was likely to have made her own clothes. A dress one could imagine in *Tess of the D'Urbervilles*. Ca1850.



Visit to Gray Gallery

■ Gray M.C.A, 5 Margaret's Buildings, Bath BA1 2LP.

www.graymca.com

By Angela Bailey

Just three of us visited the Gray Gallery in Margaret's Buildings, Bath on 20th October to see some of Bil Donovan's fashion illustrations.

Connie Gray told us about Mr Donovan's career (he is based in New York) and techniques; apparently he works very fast and uses a great deal of water in his images.

He is now the official illustrator for Dior and at 70 is working as hard as ever.

Here are a couple of the images we saw.



Yves St Laurent for Christian Dior Country Hat 2010 for Harper Collins



A visit to the Tiffany Exhibition

Saatchi Gallery, London

By Ann Brown

On a spare day available to me on a visit to my daughter and grandson in London, I was lucky enough to get an entrance ticket at the last moment to the Saatchi Gallery and the Tiffany exhibition, which was very popular because of the Tiffany name and it was free!

Once in, it was a very slow progress looking at the many Tiffany shop window displays, as people stopped to gaze and take photos of the amazingly original ways of displaying jewellery at the famous Tiffany & Co on 5th Avenue, in some cases including only one piece of jewellery per window. An example of this was one called "Spring bonnet à la Tiffany", an egg-shaped headpiece designed for Tiffany by the milliner, Stephen Jones, displaying a gold, platinum diamond and yellow beryl snowflake clip in the centre. Another of a fountain of champagne glasses called "Baz Luhrmann's The Great Gatsby" to celebrate the world premiere of the film, displaying a Montana sapphire necklace draped over the glasses. The necklace weighing over 40 carats, one of the largest Montana sapphires known. Eventually, the exhibition moved on to another room where glass cabinets displayed many of the other items made by Tiffany, such as silver trophies, art deco silver decanters and cups and one-off pieces of jewellery, such as a brooch made for Jackie Kennedy along with a photo of her wearing it.

Thinking there could not be much more, the exhibition then moved on to a room displaying items, mostly jewellery, through the decades from late C19 to the present day. In the late C19, Tiffany & Co refashioned imperial European gemstones into unique creations. The house procured nearly a third of the French Crown Jewels sold in 1887. There was a necklace displayed which may have originally been part of Queen Isabella II of Spain's personal collection, which was sold in 1878. Towards the end of this room we came up to 1999 and a unique necklace called "Blue Book" most recently worn by Lady Gaga at the 2022 British Film Academy Awards. The necklace is set with approximately 15 carat vivid green Columbian emeralds and 65 carat diamonds. Tiffany's history with diamond and emerald intensive jewellery extends back to the C19 when it sourced royal and imperial gemstones to be refashioned into remarkable jewels. In this room two of the famous Tiffany lamps were displayed with the light glistening through the beautiful coloured glass.

The exhibition moved on to a vast area draped in artificial wisteria and giant chrome rings displaying the famous Tiffany diamond engagement rings but this led on to one of the highlights for me, a room dedicated to "Breakfast at Tiffany's". Clips from the film were shown and a chance to sit down and watch the display of the iconic "little black dress" worn by Audrey Hepburn, as she looked

into the windows of Tiffany's, eating her breakfast of coffee and croissant, designed by Hubert de Givenchy and presented in his Fall-Winter 1960 Haute Couture collection, a year prior to the film's release.

And so the exhibition continued with a section called "Diamonds: Medicals of Nature". This section was a journey through sparkling creations that have underscored Tiffany's authority as a purveyor of the world's finest diamonds over a span of nearly two centuries. It showcases diamond-intensive masterworks, from pieces of the French Crown Jewels acquired by Tiffany & Co to a headpiece created exclusively for Baz Luhrmann's 2013 film "The Great Gatsby" to Jean Schlumberger's fantastical diamond designs.

Finally I entered the last room which displayed the magnificent Tiffany Diamond. This stone was purchased in 1878 by Charles Lewis Tiffany for \$18,000, he sent it to Paris where it was cut to 128.54 carats. It is deemed to be one of the largest diamonds in the world. In 1961 Jean Schlumberger's Ribbon Rosette necklace is set with the diamond and worn by Audrey Hepburn in publicity photographs for the film "Breakfast at Tiffany's". In 2019 Lady Gaga becomes the third person to ever wear the Tiffany diamond, as she wore it to the 2019 Oscars. In 2021 Beyonce then wore the Tiffany Diamond for a Tiffany promotional film "About Love" singing "Moon River" in homage to "Breakfast at Tiffany's", starring the artist together with Jay-Z.

After nearly two hours I had to leave all the magnificent sparkling, glowing, unique items behind and like Holly Golightly I shall just have to gaze in the window and dream! There actually was a room where you could try on some rings but for some reason I decided to pass on by!



Images opposite page: Tiffany glass lamp and the *Breakfast at Tiffany's* Little black dress worn by Audrey Hepburn.

This page: Main image Blue book necklace as worn by Lady Gaga, three window displays and the Tiffany Diamond. The front cover of *Wardrobe* shows a headdress for the *Great Gatsby*.



Fashion Museum Update from Rosemary Harden

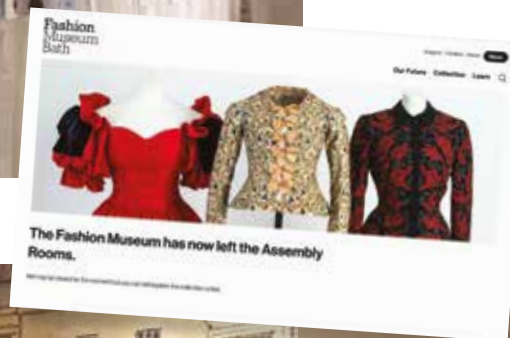
fashionmuseum.co.uk

As many of you know we left the Assembly Rooms on 30 October, and we are delighted to confirm that the Old Post Office in the centre of Bath will be the new home of the Fashion Museum. Our new home will provide us with an exciting opportunity to tell more stories and welcome more people than ever before.

We'll also be partnering with Bath Spa University to open a new Fashion Collection Archive at their Locksbrook Campus, to house the wider collection that is not on display at the museum. This will give us a space to provide specialist care for the collection, prepare exhibitions for the museum and welcome you to special events and activities.

There is still a lot of work to do and we won't be able to open our doors to the public until the project is complete in three to eight years' time. In the meantime we will move into temporary accommodation, but don't worry - during this interim period we'll be bringing you an exciting array of digital content to keep you up to date with all our activities and our world class collection!

We were delighted to welcome a group of visitors decked out in fabulous Regency costumes to the Fashion Museum this month. In Bath to celebrate the city's most famous resident, the group had travelled from all over the world to attend the 21st annual Jane Austen Festival, which takes place every September. We loved admiring their amazing Regency style outfits, and it was wonderful to catch up with the many familiar faces who have visited the Study Facilities to research dress from this period.



This visit was organised by Virginia Crawford and yes, I am 4th from right, Vibeke.

On the same visit to the Fashion Museum in September with a group of regency dancers, I met Elaine Uttley, whom you all remember as former editor of Wardrobe. It was really nice to see her after nearly six years.

Stephanie Smart, she of the **The House of Embroidered Paper** whose *Regency Wardrobe* of costumes exhibition in Brighton Pavilion came to an end this autumn has no plans to rest on her (paper) laurels.

In her newsletter stephaniesmart.net she writes:

And to the Future...

I am in conversation with Whitchurch Silk Mill in Hampshire, a number of the ancient Livery companies in the City of London and other partners concerning my next project. Provisionally titled *Weaving Silk Stories* and inspired by the history of silk manufacture and trade in the UK since the late 1700s this project will see me taking inspiration from locations and history that spreads from Spitalfields in London, to Hampshire, Northamptonshire and Macclesfield. The plan is that the final collection will tour likewise in 2025/26. My amazing volunteer team and I have begun making miniature mannequins (which themselves have a long and interesting history) as the next collection will probably include a mix of large and small garments.

I also have 25 more shoes to make as part of the *300 Years of Shoes* collection. In July I made the first of many visits to Northampton Museum which has the largest collection of historic shoes in the country. I have begun looking through their stores and will be working as artist in residence there until all 30 shoes in my collection are completed and shown there in 2029! The next five shoes I make will also be shown sooner, alongside the *Weaving Silk Stories* collection.

Therefore I began by looking at silk shoes from different eras for inspiration. I will continue to collate images from my visits to the stores of museums and private collectors through blog posts on *The Hidden Wardrobe*.

My shoe designs will each take inspiration from shoes from a different decade between 1720-2020. But each shoe I make will also be inspired by a different bird. So photographer Ray Sullivan and I have been out and about taking images that I can work from and which will be exhibited alongside the shoes.



The Fan Museum 12, Crooms Hill, London, SE10 8ER
For three days only:
14-17 December
 See the exhibition by candlelight to mark the festive season.



Also taking a last chance at the Dressing up in the final few days at the Assembly Rooms are (left) Pam, Bonnie, Lilah and mum Becky and (right) new member Pam Sharpe and granddaughter Lilah.



Fashion is part of the daily air and it changes all the time, with all the events. You can even see the approaching of a revolution in clothes. You can see and feel everything in clothes."
Diana Vreeland

Do you just belong?

Angela Bailey
My mother was an inveterate women's club member, involved with *Inner Wheel*, the *Girl Guides* (as was), the Flower Club, and so forth. It seems there were problems with Committee recruitment even back in the early 60s! Here is a poem I found in her papers.

Do you just belong?

Are you an active member
The kind that would be missed?
Or, are you just contented
That your name is on the list?

Do you attend the meetings
And mingle with the flock?
Or, do you stay at home
To criticise and mock?

Do you take an active part
To help the work along
Or, are you satisfied
To only 'just belong'?

Do you ever go to visit
A member who is sick?
Or leave the work to just a few
Then talk about the "clique"?

Think this over, member
For you DO know right from wrong
Are you an active member
Or do you 'just belong'?



A Shepherdess

Jean-Francois Millet 1855-6
Black chalk with touches of blue chalk on pale buff paper

The subject of a shepherdess knitting while tending her flock was a favourite for Millet during the 1850s and 60s. This is a preparatory drawing for two 1856 paintings (Cincinnati Art Museum Ohio and Metropolitan Museum, New York). Resting against a bank or rock, the shepherdess has turned in her toes and rolled on to the outside of her feet; a comfortable resting position which conveys a gentle absorption in her task. Her shoes are sabots, a clog traditionally worn by Breton peasants.
National Galleries of Scotland.



Antiques Roadshow surprise

Antiques Roadshow's Hilary Kay was bowled over when a never-before-seen collection of Elizabethan textiles dating back 500 years appeared on her table during filming at Wollaton Hall in Nottingham

The amazing discovery of a rare C16 sleeve and even rarer support was shown - with a linked portrait - on the Antiques Roadshow in early November.

Weblink: <https://www.aol.co.uk/entertainment/antiques-roadshow-expert-shocked-discover-192000758>.



We haven't had a cute kitty picture before...but please don't take this as an invitation for any more!



Helen Montague-Smith is now a full member of the committee and has long been a contributing member, and we also have a new co-opted member, Andrea Bartlett, who is the curator at Trowbridge Museum. You might have bought your raffle ticket from her at the October study day.!

Keep Wardrobe full!

What have you been doing, reading, discovered online?

Write and tell us so we can share.

Copy for the next newsletter to Vibeke Ormerod by 30 March please

WECS Committee

Chair
Angela Bailey, The Victoria School House, Henrietta Road, Bath BA2 6LU
07887 851410
chair@wofecostumesociety.org

Treasurer
Sarah Bartlett, 4 Cotley Place, Heytesbury, Warminster, Wiltshire BA12 0HT
01985 840624
treasurer@wofecostumesociety.org

Secretary
Tony Cooper, 52 The Common, Broughton Gifford, Melksham, Wiltshire SN12 8NA
01225 782711
secretary@wofecostumesociety.org

Booking Secretary
Ann Brown, 29 Thompson Road, Wells, Somerset BA5 1FB
01749 670557
bookings@wofecostumesociety.org

Membership Secretary
Annie Rose, 5 Clarendon Villas, Bath, BA2 6AG
01225 463616
membership@wofecostumesociety.org

WECS Wardrobe Editor
Vibeke Ormerod, 40 Victoria Road, Devizes, Wiltshire SN10 1ET
editor@wofecostumesociety.org

Webmeister
Tony Cooper, 52 The Common, Broughton Gifford, Melksham, Wiltshire SN12 8NA
01225 782711
webmaster@wofecostumesociety.org

Helen Montague-Smith, 1a Butts Lane, Steeple Ashton BA14 6ET
01380 871285
Mandhms@gmail.com

Co-opted member
Andrea Bartlett, Trowbridge Museum, The Shires Shopping Centre, Court Street, Trowbridge BA14 8AT
Andrea.Bartlett@trowbridge.gov.uk